

Music of the Hispanic Caribbean Lesson 3 <i>Guantanamera</i>	MUH6935 – Musics of the World University of Florida Andre Clark
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Teacher's Name: Andre Clark  
Student Grade Level: HS, 11-12  
Class Subject: Mixed Choir

Date: June 20, 2020  
Class Size: 35  
Lesson Length: 50 minutes

#### National and State Standards Addressed in this Lesson:

(Cross---referenced to your state; e.g., the Three Artistic Processes from CT)

1. Singing, alone and with others, a varied repertoire of music. (P)
6. Listening to, analyzing, and describing music. (R)
7. Evaluating music and music performances. (R)
9. Understanding music in relation to history and culture. (R)

#### Texas Essential Knowledge and Skills

(1) Perception. The student describes and analyzes musical sound and demonstrates musical artistry. The student is expected to:

- (A) perform appropriate literature expressively;
- (B) define musical performances, intervals, music notation, chord structure, rhythm/meter, and harmonic texture, using standard terminology; and
- (C) identify music forms of performance and listening repertoire.

(5) Historical/cultural heritage. The student relates music to history, to society, and to culture. The student is expected to:

- (A) classify by style and by historical period or culture representative examples of music, justifying the classifications;
- (B) identify and describe the effects of society, culture, and technology on music;
- (D) define the relationships between the content, the concepts, and the processes of the other fine arts, other subjects, and those of music.

(6) Response/evaluation. The student responds to and evaluates music and musical performance. The student is expected to:

- (A) evaluate musical performances by comparing them to similar or exemplary models and offering constructive suggestions for improvement; and

**Mastery Objectives:** Students will be able to:

1. Identify the general musical instruments playing in the ensemble, comparing to styles of music from other cultures.
2. Identify the chord progression used in the Joseito Fernandez piece, *Guantanamera*.
3. Sing the primary melodic material used during the chorus in the work, *Guantanamera*.
4. Evaluate each other's vowels and tone quality.

#### Materials:

- Audio technology to play audio examples (iPad)
- Translation of *Guantanamera*, placed on accessible website [<http://andreclark.com/eportfolio/muh6935>] for iPads, but also on classroom projector
- Online Google Document that allows entry of a blog post, or Blogger entry
- Recording of *Guantanamera* – uploaded to SoundCloud from Oxford Book, Music of the Hispanic Caribbean.

#### Procedures:

##### Anticipatory Set:

- Have students enter the room listening to the piece, *Guantanamera*.
- Have list of mastery objectives posted on an accessible webpage, [<http://andreclark.com/eportfolio/muh6935>], which is displayed on the classroom screen, with a translation of the song in foreign language and English.
- After two shortened listenings, ask for volunteers to try to sing either the melody or bass line back (in sections)
- As each section is singing back, have them evaluate the groups accuracy with bullet point responses.

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### Instructional Strategies

- After the bell, listen to the song again, having students fill in their own guided note-taking page which contains questions 1 and 2. Ask students to jot down bullet points as they listen.
  1. Identify the general musical instruments playing in the ensemble.
  2. Identify the chord progression used in the Joseito Fernandez piece, *Guantanamera*.
- During the first listening, ask if the piece sounds major or minor?
  - What harmonic clues help identify? USE SOLFEDGE!
  - **Ask the basses if they can identify a pattern in the bass line.**
- Before classroom discussion begins, ask students to submit their best guess about the harmonic pattern via email.
- Ask students to describe the vocal timbre of the singer
- Have a student read from the Oxford book about the Puerto Rican seis, on page 37.
- Peer teach in sections the bass line, deriving the same way as above.

### Closure:

- Have all students sing the melody with the recording, then have them sing the bass line, on solfedge.
- Ask the students to discuss similarities between the recording and our traditional bass line chord structure.
  - How is the structure the same?
  - How is it different?
- Is this music derived from any other harmonic practices?
- What type of ensembles in our local area use similar instrumentation?

### Assessment:

- Before classroom discussion begins, ask students to submit their best guess about the harmonic pattern via email.
- Teacher : Assessment of solfedge, pitch, and rhythm accuracy on piece.
- Teacher: Visual observation of student handsigns with rhythm accuracy on piece.

### Provisions for Students with Special Needs:

- Movement disabilities: no provisions needed
- ELL: Does this text resonate with you? Can you tell us what it means?